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HARRY CHRISTOPHERS ARTISTIC DIRECTOR

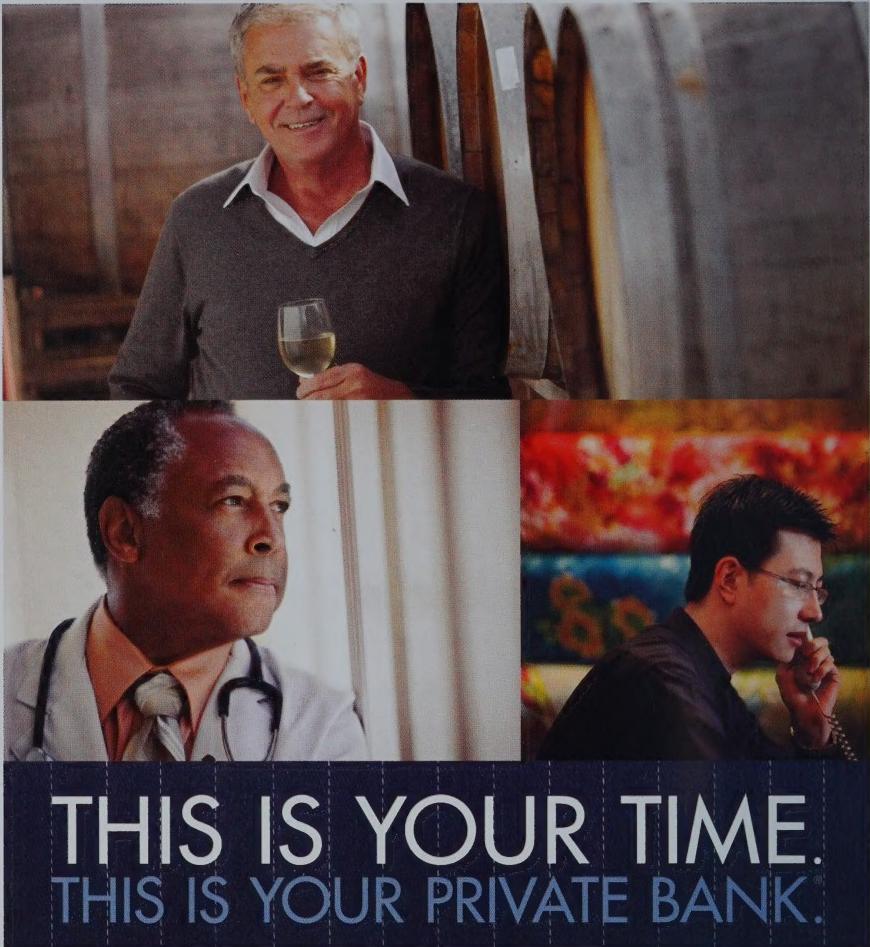
# MENDELSSOHN'S LIBRARY

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SANDERS THEATRE



2013-2014  
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# WELCOME TO MENDELSSOHN'S LIBRARY

It's fitting for H+H to return to intimate Jordan Hall and Sanders Theatre for this personalized program by Concertmaster Aisslenn Nosky. Since joining H+H in 2011, Aisslenn has been a remarkable source of creativity and fresh energy for our organization. I hope you'll enjoy this signature concert that, I believe, demonstrates all of her unique strengths as an artist and collaborator. What's more, this program is a marvelous showcase for our other terrific string players.

We perform this same program on April 5 in Portland, Maine as part of the Portland Ovations series. It's one of many exciting partnerships that H+H has forged over the years with presenters across New England as well as locally. Here in the Greater Boston area, we are enriched by our partnerships with many institutions, such as the Boston Children's Museum, Boston Chinatown Neighborhood Center, Boston Public Library, Boston Athenæum, and the Museum of African American History (MAAH). Just last week, as part of a series of concerts with the MAAH celebrating our mutual history, we presented a beautiful chamber program of women composers. We hope to see you when we are back at the MAAH on June 12.

H+H's community outreach extends also to local conservatories and colleges, including the Massachusetts College of Art and Design where, in an example of multidisciplinary learning, juniors are creating art in response to Handel's dramatic oratorio *Samson*. A panel of MassArt faculty and H+H patrons will select 12 works to display at Symphony Hall for H+H's performances of *Samson* on May 2 and 4.

Additionally, H+H continues to serve the community through our Heartstrings program. School students, education program families, and other underserved communities receive free and discounted tickets to subscription series concerts, ensuring that the enjoyment of live music is accessible to all.

Heartstrings and these other community partnerships are made possible through the support of H+H donors. Thank you for continuing your patronage. It is because of you that Handel and Haydn Society will remain a vibrant force—locally and regionally—for many years to come.



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Marie-Hélène Bernard  
*Executive Director and CEO*

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## ABOUT THE HANDEL AND HAYDN SOCIETY

Founded in Boston in 1815, the Handel and Haydn Society (H+H) is considered America's oldest continuously performing arts organization. H+H will celebrate its Bicentennial in 2015 with a series of special concerts and initiatives to honor 200 years of music making. Under Artistic Director Harry Christophers' leadership, H+H's mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible, and broadly inclusive music education and training activities. H+H's Period Instrument Orchestra and Chorus present live and recorded historically informed performances of this repertoire in ways that stimulate the musical and cultural life of the Greater Boston community and beyond.

H+H's esteemed tradition of innovation and excellence began in the 19th century with the American premieres of Handel's *Messiah*, Haydn's *Creation*, Verdi's *Requiem*, and Bach's *St. Matthew Passion*. Today, H+H is widely known through its concert series, tours, local and national broadcasts, and recordings. Its nine-program series is held at Symphony and Jordan Halls in Boston and Sanders Theatre in Cambridge. H+H's first recording with Harry Christophers, *Mozart Mass in C Minor*, was issued in September 2010 on the CORO label. Subsequent releases included *Mozart Requiem* (2011) and *Coronation Mass* (2012), as well as *Haydn, Vol. 1* (September 2013) and *Joy to the World: An American Christmas* (October 2013). Planned future releases include *Handel Messiah* (2014) and *Haydn The Creation* (2015).

As a 21st-century performing arts organization, H+H's primary roles are to perform and educate, and to serve as a resource center and community partner. The Karen S. and George D. Levy Education Program, established in 1985, reaches 10,000 children each year in underserved Greater Boston communities. H+H also maintains partnerships with cultural and higher education institutions. It offers college students opportunities to learn about and perform Baroque and Classical music; presents public programming at libraries, community centers, and museums; and hosts free lectures and symposia.

### Leadership

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# SYMPH

PHOTO: STU ROSNER

## ARTISTIC DIRECTOR HARRY CHRISTOPHERS, CBE

Harry Christophers is in his fifth season as Artistic Director of the Handel and Haydn Society. Since his appointment in 2009, Christophers and H+H have embarked on an ambitious artistic journey towards the organization's 2015 Bicentennial with a showcase of works premiered in the United States by H+H since 1815, broad education programming, community outreach activities and partnerships, and the release of a series of recordings on the CORO label.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000, he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury. He has recorded over 120 titles for which he has won numerous awards, including a Grand Prix du Disque for Handel *Messiah*, numerous Preise der Deutschen Schallplattenkritik (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc *Renaissance*. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award.

Harry Christophers is also principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008, Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He is an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama and was awarded a CBE (Commander of the Most Excellent Order of the British Empire) in the 2012 Queen's Birthday Honors.



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## CONCERTMASTER'S NOTE



Felix Mendelssohn's extensive personal library in Leipzig contained masterpieces by a host of musical geniuses: J.S. and C.P.E. Bach, Vivaldi, Handel, among many others. Today we will perform a variety of works by composers who were well represented in his collection and had deeply influenced the young Mendelssohn. Mendelssohn greatly admired the music of Handel and demonstrated this with his own re-orchestration of the opera *Acis and Galatea*. We will acknowledge Handel's influence with his majestic Concerto Grosso Op. 6, No. 12.

Furthermore, Mendelssohn famously owned the autograph manuscript of J.S. Bach's *St. Matthew Passion*. He also owned a score of Bach's Harpsichord Concerto in D Minor, BWV 1052 that was hand-copied by his friend and mentor Eduard Rietz, with dynamics and phrase-markings added in pencil by the young Mendelssohn himself!

The holdings of this library, as well as the stylistic and compositional similarities between Mendelssohn's Violin Concerto in D Minor and the concerti of Bach and Vivaldi, lead me to believe that Felix studied the works of his predecessors very closely and held them in high esteem. In his own way, Mendelssohn was valuing the masterpieces of the past and bringing them to life—just as H+H does today with vivid Historically Informed Performance.

I hope you'll enjoy!

-Aisslinn Nosky

# PROGRAM

## MENDELSSOHN'S LIBRARY



Friday April 4, 2014 at 8pm  
NEC's Jordan Hall

Sunday April 6, 2014 at 3pm  
Sanders Theatre

Aisslinn Nosky, *violin and leader*  
Period Instrument Orchestra

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Concerto Grosso in B Minor, Op. 6, No. 12

George Frideric Handel  
(1685-1759)

Largo

Allegro

Aria: Larghetto e piano

Largo

Allegro

Concerto in G Major, RV 151, *Alla Rustica*

Antonio Vivaldi  
(1678-1741)

Presto

Adagio

Allegro

Concerto for Two Violins in D Minor, BWV 1043

J.S. Bach  
(1685-1750)

Vivace

Largo ma non tanto

Allegro

Christina Day Martinson, *violin*

Aisslinn Nosky, *violin*

### INTERMISSION

Symphony in B-flat Major, Wq. 182/2\*

Carl Philipp Emanuel Bach  
(1714-1788)

Allegro di molto

Poco adagio

Presto

Concerto for Violin and String Orchestra in D Minor

Felix Mendelssohn  
(1809-1847)

Allegro molto

Andante

Allegro

Aisslinn Nosky, *violin*

\*Performing parts, based on the critical edition Carl Philipp Emanuel Bach: The Complete Works ([cpebach.org](http://cpebach.org)), were made available by the publisher, the Packard Humanities Institute of Los Altos, California. Special Thanks to Dr. Paul Corneilson.

## PROGRAM SPONSORS

**The artists' appearances are made possible by the generous support of the following individuals:**

Julia D. Cox, sponsor of Aisslinn Nosky, leader and violin

Judith & Mark King, sponsors of the Handel and Haydn Society Period Instrument Orchestra

Anne & David Gergen, season sponsors of Guy Fishman, cello

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We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert.

Photography and recording of any kind are strictly prohibited.

The concert runs approximately 1 hour 40 minutes, including intermission.

Food and beverages are not permitted inside the hall.

*The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.*

*The Handel and Haydn Society is a proud member of Chorus America ([chorusamerica.org](http://chorusamerica.org)), a national organization that supports and promotes professional, volunteer, and youth choruses, and of Early Music America ([earlymusic.org](http://earlymusic.org)), a service organization that supports the field of early music in North America.*

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## RELATED EVENT

### H2 Young Professionals "Playlist" After-Party

Friday, April 4, 2014 after the performance

Lucca Back Bay, 116 Huntington Ave

Sponsored by *The Improper Bostonian* and Lucca Back Bay

Audience members who are young professionals or young professionals at heart are invited to attend. For more information about H2, see page 14.

*Special thanks to John Cornish & Victoria Angelatova-Cornish, sponsors of H2 Young Professionals.*

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PHOTO BY STEPHEN SHEFFIELD



# HANDEL AND HAYDN SOCIETY

## PERIOD INSTRUMENT ORCHESTRA

### VIOLIN I

Aisslinn Nosky  
*Concertmaster*  
*Joan & Remsen Kinne Chair*  
Susanna Ogata  
*Assistant Concertmaster*  
Linda Quan  
Jane Starkman

### VIOLIN II

Christina Day Martinson\*  
*Associate Concertmaster*  
*Dr. Lee Bradley III Chair*  
Abigail Karr  
Julie Leven  
Guimara Turgeon

### VIOLA

David Miller\*  
*Chair funded in  
memory of Estah  
and Robert Yens*  
Laura Jeppesen  
Jenny Stirling

### CELLO

Guy Fishman\*  
*Candace & William  
Achtmeyer Chair*  
Sarah Freiberg

### BASS

Pippa Macmillan\*  
*Amelia Peabody Chair*

### HARPSICHORD

Ian Watson

\*principal

*String players are listed  
alphabetically within each  
section, after the principal.*

The advertisement features a large black and white photograph of a landscape, possibly a river or stream flowing through a valley, with mountains in the background. The image has a slightly grainy, artistic quality. At the top left, the text "25 THE MASSART AUCTION" is displayed in a stylized font. To the right of the date, "SATURDAY 12 APRIL 2014" is written. On the far right edge of the image, there is vertical text that reads "Artist: Geoffrey Garrett '10, MFA". At the bottom left, it says "Massachusetts College of Art and Design" and "25TH ANNUAL BENEFIT ART AUCTION". At the bottom right, the website "MassArtAuction.org" is listed.

The owners of North End's popular Lucca spread the culinary wealth, bringing their regional cuisines of Italy to the Back Bay with the opening of Lucca Back Bay. Incorporating the freshest produce and ingredients, the menu features contemporary and traditional dishes with a twist.

Serving dinner nightly from 5pm until 1am, with cocktails served in our lounge until 2am.

Valet parking is offered for \$16 per car. Feel free to leave your car with us and pick it up after the concert.



## H2 YOUNG PROFESSIONALS

H2, the young professionals group of the Handel and Haydn Society, enjoys unique events around Boston. Chat with new friends over drinks or meet musicians, all while enjoying exclusive discounts. [handelandhaydn.org/h2](http://handelandhaydn.org/h2)

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FINAL AFTER-PARTY OF THE  
SEASON:

MENDELSSOHN'S LIBRARY  
April 4, 2014



ON DECEMBER 31, 2013, THE MUSEUM OF AFRICAN AMERICAN HISTORY AND THE HANDEL AND HAYDN SOCIETY  
COMMEMORATED THE ANNIVERSARY OF THE EMANCIPATION PROCLAMATION WITH MUSIC AND STORIES.

## HANDEL AND HAYDN IN THE COMMUNITY

### H+H AT THE BOSTON ATHENÆUM

April 16, 2014 at 6pm

10 1/2 Beacon Street, Boston

\$25, Athenæum Members \$10

The Rowe's Lane Quartet performs string quartets by Haydn and Mozart.

[bostonathenaeum.org](http://bostonathenaeum.org)

### H+H AT KING'S CHAPEL

Tuesday, May 6, 2014 and Tuesday, June 3, 2014 at 12.15pm

\$3 suggested donation

58 Tremont Street, Boston

[kings-chapel.org](http://kings-chapel.org)

### H+H AT THE MUSEUM OF AFRICAN AMERICAN HISTORY

Thursday, June 12, 2014 at 7pm

\$20

46 Joy Street, Boston

[maah.org](http://maah.org)

## UPCOMING CONCERTS BY H+H MUSICIANS

**Bradford Gleim**, bass, is soloist with Portsmouth Pro Musica in Mendelssohn's *Elijah*.

April 11, 2014 at 7.30pm; Christ Church; Exeter, NH and Sunday April 13 at 3pm; South Church; Portsmouth, NH

[ppmnh.org](http://ppmnh.org)

**Margot Rood**, soprano; **Jessica Cooper**, soprano; **Reginald Mobley**, countertenor;

**Thea Lobo**, mezzo-soprano

April 12, 2014 at 7.30pm; All Saints Parish; Brookline, MA

"For the love of Purcell." This concert features a spectacular array of Purcell's works for voice.

[cyprianconsort.org](http://cyprianconsort.org)

**Jonathan Barnhart**, conductor; **Sonja DuToit Tengblad**, soprano; **Emily Marvosh**, alto;

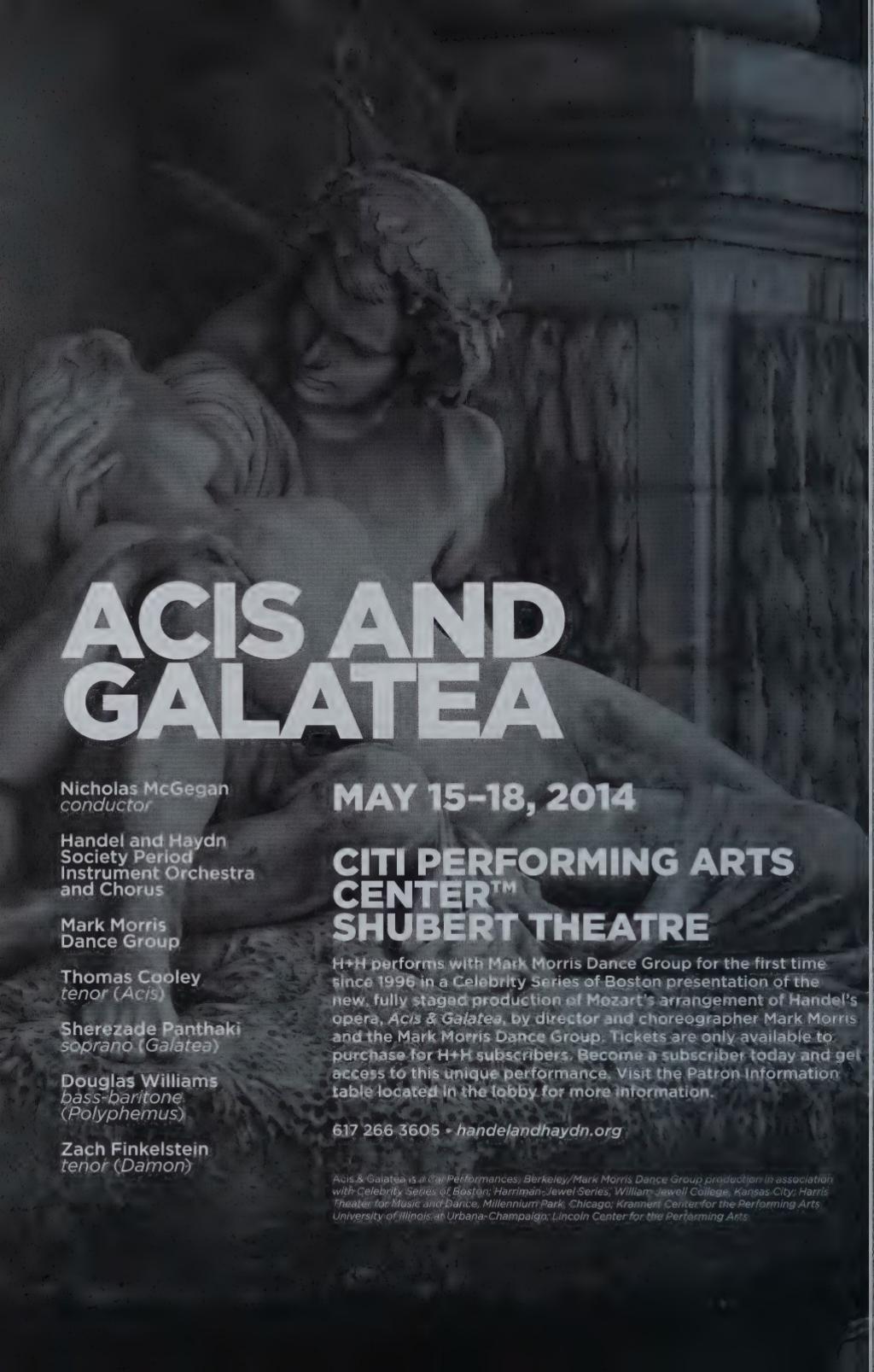
**Stefan Reed**, tenor; **Bradford Gleim**, baritone

April 27, 2014 at 3pm; Jordan Hall, Boston, MA

Dedham Choral Society performance of Haydn's Mass in Time of War and

Mozart's Requiem

[dedhamchoral.org](http://dedhamchoral.org)



# ACIS AND GALATEA

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and Chorus

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Dance Group

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*tenor (Acis)*

Sherezade Panthaki  
*soprano (Galatea)*

Douglas Williams  
*bass-baritone  
(Polyphemus)*

Zach Finkelstein  
*tenor (Damon)*

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H+H performs with Mark Morris Dance Group for the first time since 1996 in a Celebrity Series of Boston presentation of the new, fully staged production of Mozart's arrangement of Handel's opera, *Acis & Galatea*, by director and choreographer Mark Morris and the Mark Morris Dance Group. Tickets are only available to purchase for H+H subscribers. Become a subscriber today and get access to this unique performance. Visit the Patron Information table located in the lobby for more information.

617 266 3605 • [handelandhaydn.org](http://handelandhaydn.org)

*Acis & Galatea* is a Citi Performance. Berkely/Mark Morris Dance Group production in association with Celebrity Series of Boston; Harriman-Jewell Series, Williams-Jewell College, Kansas City; Harris Theater for Music and Dance, Millennium Park, Chicago; Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign; Lincoln Center for the Performing Arts.

# ARTIST PROFILES

## AISSLINN NOSKY



Aisslenn Nosky, who was appointed Concertmaster of the Handel and Haydn Society in 2011, makes her H+H directing debut with this program. With a reputation for being one of the most dynamic and versatile violinists of her generation, Nosky is in great demand internationally as a soloist, leader, and concertmaster. Recent collaborations include the Thunder Bay Symphony, the Lameque International Baroque Festival Orchestra, Arion Baroque Orchestra, the Calgary Philharmonic, Collegium Musicum Hanyang, and Tafelmusik Baroque Orchestra.

Nosky is also a member of I FURIOSI Baroque Ensemble. For over a decade, this innovative Canadian ensemble has presented its own edgy and inventive concert series in Toronto and toured Europe and North America, drawing new audiences to Baroque music. With the Eybler Quartet, Nosky explores repertoire from the first century of the string quartet literature on period instruments. The Eybler Quartet's latest recording of Haydn's Opus 33 string quartets was released to critical acclaim in 2012, as well as her 2013 CORO recording of Haydn's Violin Concerto in G Major with the Handel and Haydn Society.

Since 2005, Nosky has been a highly active member of Tafelmusik Baroque Orchestra and has toured and appeared as soloist with this internationally-renowned ensemble.

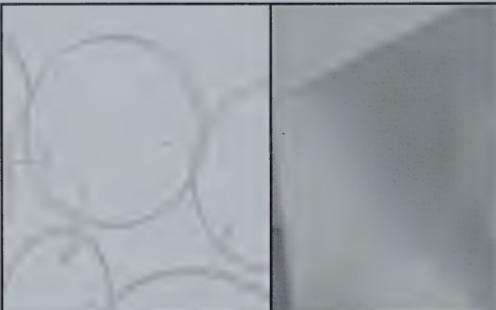
## CHRISTINA DAY MARTINSON

Born in Saskatchewan, Canada, Christina Day Martinson has been performing with the Handel and Haydn Society since 2003 and was recently appointed Associate Concertmaster. She is also concertmaster of Boston Baroque. Ms. Martinson has been a featured soloist with Boston Baroque, Handel and Haydn Society, The Bach Ensemble, Tempesta di Mare, the UNICAMP Symphony Orchestra (Brazil), and the Symphony Orkest Mozart in Amsterdam. A recipient of the Netherland-America Foundation Grant and Frank Huntington Beebe Award, she holds degrees from the New England Conservatory of Music, the Royal Conservatory in The Netherlands, and a Master of Music degree in Historical Performance from Boston University.



Ms. Martinson has served as concertmaster under conductors such as Roger Norrington, Richard Egarr, Bernard Labadie, and Harry Christophers, among others. Ms. Martinson has been featured several times on WGBH radio's *Classics in the Morning* with Cathy Fuller, performing Heinrich Biber's *Mystery Sonatas*. In 2008, Ms. Martinson recorded Vivaldi's *Four Seasons* with Boston Baroque for Telarc Records—"story-telling par excellence," reviewed *Gramophone* magazine.

*Wishing the Handel & Haydn Society  
the best with your 2013-2014 Season!*

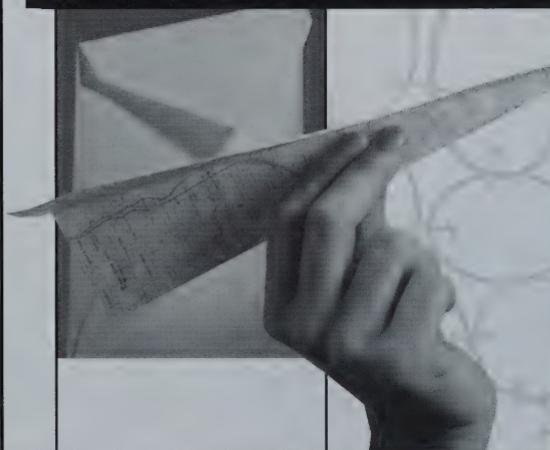


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PORTRAIT OF FELIX MENDELSSOHN BY THE  
ENGLISH MINIATURIST JAMES WARREN CHILDE  
(1778-1862), 1839

## PROGRAM NOTES

### MUSICAL TREASURES

Personal libraries connote retreats: rooms filled with favorite books and chairs—a lifetime of passions and memories. Mendelssohn's library of music reveals the composer's intense interest in the music of the past, including the works of Vivaldi, Handel, J.S. Bach, and C.P.E. Bach. Mendelssohn studied the music of these composers and many others; he learned from their music and through it, developed his own distinct musical style.

Antonio Vivaldi (1678-1741) is remembered today primarily as the composer who shaped the instrumental concerto, directly influencing the concerto writing of other composers. Vivaldi was born in Venice. His father was a barber-turned-violinist, an unusual change of profession for the time. Antonio was the oldest of nine children and the only one to follow music as a profession. Vivaldi took holy orders on March 23, 1703; his nickname was *// prete rosso* (the Red-Headed Priest). At some point after his ordination, he stopped saying Mass. According to Vivaldi, this was due to an illness that he described as "tightness" in his chest; today it is believed he suffered

from asthma.

Beginning in 1703, Vivaldi was employed by the Ospedale della Pietà, one of four charitable institutions dedicated to the care and education of indigent children in Venice. Initially hired as violin master, Vivaldi soon added composition and conducting to his responsibilities. His work for the Pietà did not require his continued presence in Venice, so he traveled extensively and pursued his many compositional opportunities, particularly in opera. He died in Vienna on July 27, 1741.

Vivaldi composed about 770 works, including about 500 concertos. His Concerto for Strings in G Major, RV 151, however, does not feature soloists. The first movement shimmers with quick passagework and, toward its conclusion, a move to the minor—an unexpected delight. The middle movement, Adagio, is strident and dramatic. This whole movement is unified by an unchanging rhythmic pattern. The final movement, Allegro, returns to the dance-influenced sound of the first movement. It is these two outer movements that give this concerto its nickname, "Alla Rustica."

Born in Halle, Germany, George



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Frideric Handel (1685–1759) was expected to study law. Although his father had forbidden instruments in the house, Handel practiced secretly in the attic where a keyboard had been hidden. The secret was not kept long; Handel's talent manifested itself while the family was at court and the duke convinced the elder Handel to add music to his son's studies.

Having abandoned his law studies, Handel moved to Italy in 1706, where his promise as a composer led to associations with leading Italian musicians such as Arcangelo Corelli, whose own instrumental works influenced the young composer. In 1710, Handel went to London, where he would spend the rest of his life writing both vocal and instrumental music, becoming one of the most famous composers of his day. His Concerto Grosso Op. 6, No. 12 in B Minor was written in 1739. This work, like the other eleven in the set, were advertised by Handel as "Twelve Grand Concertos," and each movement displays Handel's adept skills at continually developing musical ideas. The opening movement sounds grand and serious as the orchestra frames phrases for the soloists (two violins and cello), while the second movement drives forward from the very first notes. English music historian Charles Burney called the Larghetto, "one of the most graceful movements ever composed." The conversational nature of the next movement, Largo, leads to a sprightly fugue in the final Allegro. It is no wonder that Handel's set of twelve concertos are considered to be one of the pinnacles of Baroque concerto composition.

Johann Sebastian Bach (1685–1750) became *Kapellmeister* at the court of Prince Leopold in Cöthen in August 1717. Prince Leopold was an accomplished musician who employed an orchestra of 18 well-trained players. Bach composed for this ensemble, including the Concerto in D Minor for Two Violins, BWV 1043, which was most likely written for Berlin violinists, Martin Friedrich Marcus and Joseph Spiess. (Spiess was hired by Prince Leopold in 1714.) From performance scores for this concerto, it seems that Bach also programmed this work in Leipzig in the 1730s when he conducted the Collegium musicum, a group from the university who studied

## CARL PHILIPP EMANUEL BACH (1714-1788)

Emanuel Bach developed his own compositional style, called the *empfindsamer Stil* (sensitive style), which explored new means of expression through melody, harmony, and rhythm. Emanuel's influences were wide-ranging and included his father, Handel, Haydn (whom he, in turn, influenced), as well as authors Gotthold Ephraim Lessing and Moses Mendelssohn (Felix's Mendelssohn's grandfather).

- 1714** Born in Weimar, Emanuel is the second surviving son of Sebastian and his first wife Maria Barbara. Georg Philipp Telemann, the composer and family friend, is Emanuel's godfather.
- 1738** After completing a degree in law, Emanuel turns his full attention to music and is appointed in the service of Crown Prince Frederick of Prussia.
- 1740** Emanuel becomes a member of the orchestra of the newly crowned Frederick, King of Prussia (Frederick the Great).
- 1747** J.S. Bach visits his son in Berlin, and, as a result of this visit, composes *A Musical Offering* on a theme by Frederick the Great.
- 1768** Emanuel leaves Berlin to become the head of music in Hamburg, a position formerly held by his godfather Telemann. Frederick also names Bach honorary court composer to Princess Anna Amalia, Frederick's sister. This position probably spurs Bach to compose some of his choral pieces, including his oratorio *Die Israeliten in der Wüste* (*The Israelites in the Desert*), a work that may have influenced Mendelssohn's oratorio *Elijah*.
- 2014** 300th anniversary of C.P.E Bach's birth.

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and performed instrumental and vocal music.

The concerto follows the three-movement (fast-slow-fast) design codified by Vivaldi. Imitation features prominently throughout this concerto as does the technical difficulty of the solo parts. This becomes particularly poignant in the second movement as the longer note values of one solo line are embellished and drawn forward by the faster motion of the other solo line. In the third movement, the close interval of imitation and the off-beat accents of the orchestral accompaniment propel the music forward.

Johann Sebastian's son, Carl Philipp Emanuel Bach (1714–1788) was a virtuoso keyboardist and composer. He lived in Berlin between 1738 and 1768, when he worked as a musician in the court of Frederick the Great of Prussia. He then moved to Hamburg to take up the position of music director for that city, a post left vacant with the death of his godfather, Georg Philipp Telemann.

In the early 1770s, Baron Gottfried van Swieten, while on an extended diplomatic mission representing the Viennese court of Maria Theresa in Berlin, commissioned the composer to write a work for which Bach should "give himself free rein, without regard to the difficulties of execution." The result was a set of six symphonies, including the Sinfonia in B flat, Wq. 182/2, for four-part string orchestra. Completed in 1773, these sinfonias are considered to be a highlight of the composer's output due to, as another musician, Johann Reichardt wrote, their "original and bold flow of ideas and the great diversity and novelty in their forms and surprise effects."

Felix Mendelssohn (1809–1847) wore many hats as a musician. He was a conductor, composer, teacher, pianist, and artist; in addition, he organized musical festivals (a popular type of musical extravaganza in the 19th century). Mendelssohn was born into a family of intellectuals and professionals. His father was a banker and his grandfather was the late 18th-century philosopher Moses Mendelssohn. The family converted to Christianity when Felix was a child.

Mendelssohn began composing at a young age, completing works such as his Octet and the Overture

## THE WORLD BEYOND

- 1791 Berlin Singakademie founded.
- 1815 Handel and Haydn Society founded in Boston.
- 1819 Schopenhauer's *The World as Will and Representation* is published.
- 1823 Jonas Chickering, an H+H member and later president, sells his first piano after partnering with piano maker James Stewart. The company will eventually be named Chickering and Sons.
- 1827 Beethoven dies in Vienna.
- 1832 First edition of Goethe's *Faust, Part II* is published.
- 1837 Victoria crowned queen of England.
- 1840 French Impressionist painter Claude Monet born in Paris.
- 1845 U.S. Congress approves the annexation of Texas.
- 1846 Mendelssohn's oratorio *Elijah* premieres at the Birmingham Festival in England. (It receives its Boston premiere by H+H in 1848.)
- 1850 Georg Henschel born in Prussia. Henschel, the first conductor of the Boston Symphony Orchestra, was a featured soloist for H+H concerts in the 1880s and 90s.



HARRY CHRISTOPHERS CONDUCTING H+H IN BACH MASS IN B MINOR  
PHOTO: JAMES DOYLE

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to *A Midsummer Night's Dream* before he was 18. His home provided him the opportunity to premiere his early works; concerts were sometimes held in the garden and his home was a gathering place for Berlin's intellectual community.

In the 1820s, Mendelssohn joined the Berlin Singakademie, a vocal society modeled on London's Academy of Ancient Music. It was here that Mendelssohn probably encountered the music of C.P.E. Bach. It was also for a Singakademie performance that Mendelssohn conducted J.S. Bach's *St. Matthew Passion*, the first performance of that work since the composer's death in 1750 and largely credited with reviving interest in Bach's vocal music in the 19th century.

Composed in 1822, Mendelssohn's Violin Concerto in D Minor reflects the composer's strong foundation in the music of his ancestors and his own innovative interpretations of those traditions. In the first movement, Mendelssohn establishes the soloist's prominence with its first entrance, a cadenza-like passage. A similar entrance for the solo violin in the second movement soon becomes a figure shared between soloist and the first

violins. The second movement leads directly to the third, a quick and lively Allegro, with a returning orchestral idea alternating with marvelous passages for the soloist.

Mendelssohn moved to Leipzig in the 1830s and became conductor and director of the Leipzig Gewandhaus orchestra. He also gave an organ recital at the Thomaskirche in order to raise money for a Bach statue. Although he traveled throughout his life, Leipzig remained Mendelssohn's home until his death in 1847.

Mendelssohn's library, like his music, reflects the interests of an omnivore, a mind open to all types of ideas. His non-musical library was filled with Greek and Roman literature as well as Shakespeare, Cervantes, and Boccaccio—plus more recent masters, including Lessing, Goethe, Hegel, Sir Walter Scott, and Dickens. His musical world was equally diverse, filled with the music of both his contemporaries and earlier masters. The treasures of his library were part of Mendelssohn's inspiration and his music now part of our heritage.

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HARRY CHRISTOPHERS COACHES VAP SINGERS AT A REHEARSAL FOR BACH ST. MATTHEW PASSION. PHOTO: KYLE T. HEMINGWAY

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# BICENTENNIAL BEAT

## THE H+H LIBRARY AND PERFORMANCE HALLS

Over its 200-year history of preparing and presenting choral and instrumental performances, H+H has built a library containing scores and other documents related to its daily workings. All of that material needs to be stored—usually near the performance space. In the late 19th century, H+H planned to build its own performance hall, and, in 1910, H+H President William F. Bradbury rekindled that idea in an address to the Board, first, by listing the dates and locations of the nine different halls H+H rented in the last ten years. President Bradbury then mentioned moving the H+H library:

I have supervised the removal of the books four times [since 1900] and the fitting of shelving for a library room three times—in Symphony Hall [1900-1903], in Jordan Hall [1903-1904], in Chickering Hall [1904-1910].

The constant moving renews calls to build H+H a “permanent home,” as in this editorial, published in *Boston American* on May 20, 1912:

When the Symphony Orchestra occupied old Music Hall building there was a smaller hall known as Bumstead Hall, which was used by the Handel and Haydn for rehearsal. Since its destruction, rehearsals have been held at Parker Memorial, Jordan Hall, Huntingdon Chambers, Chickering and Potter Halls, and even at the Dudley Street Opera House. The society rightly believes it should have a permanent home.

Although that project never materialized, H+H has performed at Symphony Hall since 1900. In 1992, New England Conservatory's Jordan Hall became a regular venue; the next season, H+H began seasonal performances at Harvard University's Sanders Theatre.



The Handel and Haydn Society Library was located on the first balcony level of Symphony Hall next to the Boston Symphony Orchestra Library. It is now used as part of the BSO management office.



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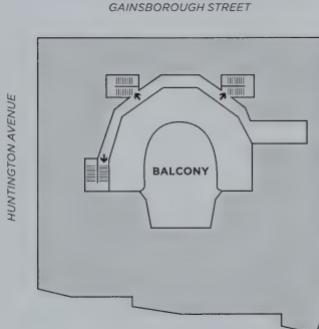
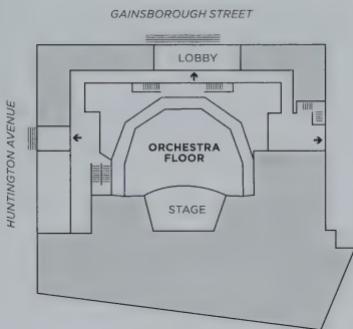
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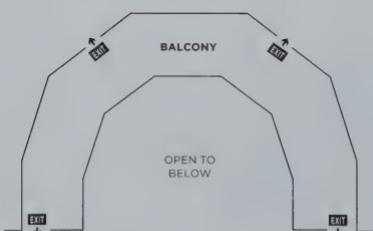
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Jinzhao Wang			
<b>RATES</b>			
Ropes & Gray, LLP	Counsel		
Tsoutsouras & Company, P.C.	Auditors		
Howland Capital Management, Inc.			

VOLUNTEER WITH US AND  
ATTEND CONCERTS FOR FREE!

Volunteers are essential to making our season a success. We need your help with concert operations, mailings, special events, and more.

To learn how to volunteer, contact our volunteer coordinator at [volunteers@handelandhaydn.org](mailto:volunteers@handelandhaydn.org) or 617 262 1815.

**ATTENTION, STUDENTS!**

Internships are available year-round in the Artistic, Box Office, Development, Education, and Marketing departments. Visit our website for a listing of available internships.

[handelandhaydn.org/internships](http://handelandhaydn.org/internships)

# HANDEL AND HAYDN SOCIETY

## GENERAL INFORMATION

Horticultural Hall  
300 Massachusetts Ave  
Boston, MA 02115

[handelandhaydn.org](http://handelandhaydn.org)  
[info@handelandhaydn.org](mailto:info@handelandhaydn.org)

617 262 1815

### BOX OFFICE

Hours Monday–Friday, 10am–6pm  
Phone 617 266 3605  
Web [tickets.handelandhaydn.org](http://tickets.handelandhaydn.org)  
Email [boxoffice@handelandhaydn.org](mailto:boxoffice@handelandhaydn.org)

### GROUP SALES

Groups of 10 or more save 20%.  
Email [groups@handelandhaydn.org](mailto:groups@handelandhaydn.org)  
or visit [handelandhaydn.org/groups](http://handelandhaydn.org/groups).

### PRE-CONCERT CONVERSATIONS

Handel and Haydn Society offers Pre-Concert Conversations free of charge to all ticket holders. Talks begin one hour prior to the concert and last 30 minutes.

At this concert, the conversations will be led by Teresa Neff, Historically Informed Performance Fellow.

### Pre-Concert Conversation Locations:

Symphony Hall:  
Higginson Hall (in the Cohen Wing)

NEC's Jordan Hall and Sanders Theatre:  
Inside the concert hall

### CONNECT WITH H+H

 [facebook.com/handelandhaydn](https://facebook.com/handelandhaydn)  
 [twitter.com/handelandhaydn](https://twitter.com/handelandhaydn)  
 [youtube.com/handelandhaydn](https://youtube.com/handelandhaydn)

### MERCHANDISE

Handel and Haydn offers gift items and recordings featuring the Society and guest artists throughout the season. Your purchases help support our education and artistic programming.

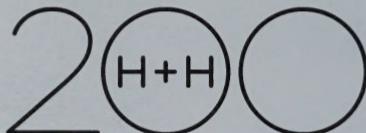
#### Shop Locations:

Symphony Hall:  
Cohen Wing near Higginson Hall  
NEC's Jordan Hall:  
Orchestra level near the coat room  
Sanders Theatre:  
Memorial Transept outside the hall

Merchandise is also available online at [handelandhaydn.org/shop](http://handelandhaydn.org/shop).

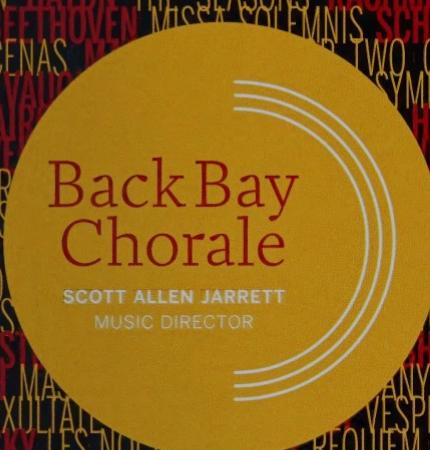
### SUBSCRIBE TODAY!

Join us for our 2014–2015 Bicentennial Season. Order forms are available at the patron information table in the lobby.



CELEBRATING OUR

# 40TH ANNIVERSARY SEASON



Back Bay  
Chorale

SCOTT ALLEN JARRETT  
MUSIC DIRECTOR



@40

HANDEL

SAUL

Saturday, May 10, 8:00 pm  
Sanders Theatre, Cambridge

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